



The Saint Dunstan Edition



Kyrie rex splendens *e - leyson

Plainchant Edited by
Charles Winfred Douglas, Mus. Bac.
Canon of Fond du lac

Missa Marialis

A Festival Service for the
Holy Eucharist

Adapted to the American Liturgy and Harmonized
for Accompaniment

Price, \$1.00
Voice Part Only, 10 Cents
\$5.00 per 100
In Plainsong Notation, 5 Cents
\$3.00 per 100

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PREFACE TO THE SECOND EDITION

THE various portions of the following Service have long been associated with the Feasts of the Blessed Virgin Mary; and this adaptation was primarily made for the use of the Community of Saint Mary.

The *Kyrie*, which attains, both in mastery of musical form and in beauty of conception, the highest level of perfection reached by mediæval melodic music, is a twelfth century development of a setting at least a hundred years older in its original form. The *Sanctus* is of the fourteenth century. The *Agnus Dei* is a thirteenth century version of a much earlier melody. The *Gloria in Excelsis* is from a fifteenth century manuscript of the Sarum *Gradual*. The editor here acknowledges his obligation in the adaptation of this number to the version of the Plainsong and Mediæval Music Society, of which his own is a revision. The Roman chant of the *Sursum Corda* and of the *Pater Noster*, included for the convenience of the choir, is very ancient. The *Credo* of the *Missa de Angelis*, a composition of the seventeenth century, is included. The more ancient and all but universal melody of the Creed will shortly be published in this series in a newly adapted version, of which the voice part, in plainchant notation, may now be obtained of the publishers. A different version is also published by the Plainsong and Mediæval Music Society. All of the adaptations are from the text of the Vatican *Kyriale*, subject to slight revision from manuscript sources.

Organists are reminded that the flexible prose rhythm of plainchant is its chief distinguishing feature. Let them study the melody as though it were written for strings, and aim in its accompaniment to softly reinforce the rhythm in the same flowing style. Sixteen-foot pedal stops should be used but sparingly, so as not to overweight the lightness and flexibility of the tune; but their total suppression would be unfortunate, especially in accompanying choirs of women and boys.

The music should be sung lightly and evenly, and the natural accent and flow of the words carefully preserved. No accented syllable should be lengthened unless so marked in the text. The quarter-bar indicates a very short pause for breath, which must not break the rhythm; the half-bar and bar are proportionately longer pauses.

The *Kyries* should be sung antiphonally; either from side to side or using trebles and altos for I, III, V, VII, and IX, while men's voices sing II, IV, VI, VIII and that portion of IX which follows the asterisk, and is always sung full. The Creed is sung full throughout by Anglican custom; should it be taken antiphonally, the changes occur at the double bars. *Sanctus* may be sung full, or, if preferred, the first "Holy" may be precented. *Benedictus* should be sung by one or two cantors, the choir entering at "Hosanna." The words "O Lamb of God" should be precented, the choir beginning as usual at the asterisk. *Gloria in Excelsis* is antiphonal, the changes occurring at the double bars. The part beginning "Art most high" is to be sung by all.

In this new edition, slight revisions have been made in the *Credo*, the *Agnus Dei* and the *Gloria in Excelsis*; and, at the request of many choirmasters, marks of expression have been added to the voice part, in the hope that they may suggest the golden mean between dull monotony and artificial exaggeration.

C. W. D.

S. Dunstan's Cottage, Peekskill.
Annunciation B. V. M., 1915.

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Schubert
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21201
M 22
1915

MISSA MARIALIS

Kyrie Eleison

(Cum júbilo)

(M.M. ♩=138)

Lord _____ have mer - cy__ up - on _____ us. _____

1

p

Lord _____ have mer - cy__ up - on _____ us. _____

p

Lord _____ have mer - cy__ up - on _____ us. _____

*a very
little
louder*

Christ have _____ mer - cy up - on _____ us.

mf *p* *pp*

Christ have mer - cy up - on us.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. The lyrics are "Christ have mer - cy up - on us." The piano accompaniment is written on two staves (treble and bass clef). It begins with a *mf* dynamic and features a steady eighth-note accompaniment in the bass and chords in the treble. The system concludes with a double bar line.

Christ have mer - cy up - on us.

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Christ have mer - cy up - on us." The piano accompaniment starts with *mf*, then transitions to *p* (piano) and finally *pp* (pianissimo) towards the end of the system. The system concludes with a double bar line.

Lord have mer - cy up - on us.

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Lord have mer - cy up - on us." The piano accompaniment starts with a *f* (forte) dynamic, then transitions to *mf* (mezzo-forte) and finally *pp* (pianissimo) towards the end of the system. The system concludes with a double bar line.

Lord have mer - cy up - on us.

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "Lord have mer - cy up - on us." The piano accompaniment starts with a *mf* dynamic and continues with a steady eighth-note accompaniment in the bass and chords in the treble. The system concludes with a double bar line.

Lord



A musical score for the word 'Lord'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody is written in the treble clef, starting with a forte (*f*) dynamic. The bass line provides harmonic support with chords and moving lines. The piece concludes with a fermata over the final notes.

add 16' pedal.

have mer-cy up-on us.

A musical score for the phrase 'have mercy upon us'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The melody is in the treble clef. The piece includes dynamic markings: *rit. poco* (rhythmically slowing down a little) and *rit. molto ff* (rhythmically slowing down a lot, then fortissimo). The score ends with a fermata.

(Preferably unaccompanied)

After the Collects for the Day
(if they are sung on G)

A musical score for the word 'Amen'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The melody is in the treble clef. The piece starts with a piano (*p*) dynamic and ends with a fermata.

Before the Gospel
(if sung to the usual Roman tone)
Praise be to thee, O Christ
in the same way, if at all.

Glo-ry be to thee, O Lord.

A musical score for the phrase 'Gloria be to thee, O Lord'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The melody is in the treble clef. The piece starts with a mezzo-forte (*mf*) dynamic and ends with a fermata.

Credo

(de Angelis)

(M. M. ♩ = 144)

(Choir) The Fa - ther Al - migh - ty,

5 (Priest) I be - lieve in one God *mf*

Ma - ker of heav - en and earth, And of all things vi - si -

ble and in - vi - si - ble: And in one Lord Je - sus

p *mf*

Christ, the on - ly - be - got - ten Son of God; Be - got - ten of his

Fa - ther be - fore all worlds, God of God, Light of Light,

f

* A more ancient setting of the Nicene Creed is published separately in this series, and may be used in place of the above. Copyright 1915 by Charles Winfred Douglas

Ver - y God of Ver - y God; Be - got - ten, not made; Be - ing of one

sub - stance with the Fa - ther, By whom all things were made:

Who for us men and for our sal - va - tion came down from heav - en,

And was in - car - nate by the Ho - ly Ghost of the Vir - gin Mar - y,

And was made man: And was — cru - - ci - fi - ed

al - so for us un - der Pon - tius Pi - late: He suf - fer - ed

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

and was bur - i - ed: And the third day he rose a -

The second system continues the vocal and piano parts. It includes performance directions: *rit. poco* (rhythmically a little slower) and *mf tempo primo* (moderato-forte, first tempo). The system ends with a dynamic marking of *f* (forte). The piano accompaniment continues with its rhythmic pattern.

gain ac - cord - ing to the Scrip - tures: And as - cend - ed in - to

The third system shows the vocal line continuing with quarter notes D5, C5, B4, and A4. The piano accompaniment maintains its accompanimental role with consistent rhythmic accompaniment.

heav - en, And sit - teth on the right hand of the Fa - ther:

The fourth system concludes the phrase. The vocal line ends with a half note G4. The piano accompaniment provides a final harmonic support for the phrase.

And he shall come a - gain, with glo - ry, to judge both the

The fifth system begins the phrase 'And he shall come a-gain, with glory, to judge both the'. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its characteristic rhythmic accompaniment.

quick and the dead; Whose king - dom shall have_ no end.

And I be - lieve in the Ho - ly Ghost, the Lord, and

Giv - er of Life, Who pro - ceed - eth from the Fa - ther and_ the Son;

Who with the Fa - ther and the Son to - geth - er is

wor - ship - ped and glo - ri - fi - ed; Who spake by the Pro - phets:

And_ I be-lieve One Cath - o - lic and A - pos - tol - ic Church:

Musical notation for the first system, featuring a piano accompaniment in G major with treble and bass staves.

I ac-know - ledge one Bap - tism for the re - mis - sion of sins:

Musical notation for the second system, featuring a piano accompaniment in G major with treble and bass staves.

And I look for the Re - sur - rec - tion of the dead:

Musical notation for the third system, featuring a piano accompaniment in G major with treble and bass staves. Includes dynamic markings *mf* and *rit poco a po*.

And the Life — of the world — to come.

Musical notation for the fourth system, featuring a piano accompaniment in G major with treble and bass staves. Includes dynamic markings *co al fine* and *f*.

A - - - - - men.

Musical notation for the fifth system, featuring a piano accompaniment in G major with treble and bass staves. Includes dynamic markings *f* and *a tempo*.

*(Preferably unaccompanied)**(Choir) A - men. —*

Conclusion of the Prayer for the Church

(Priest) Our on - ly Me - di - a - tor and Ad - vo - cate.

p

At the Sursum Corda

(Choir) And with thy — spi - rit.

(M.M. ♩ = 120)

(Priest) The Lord be with you.

p

(Choir) We lift — them up un - to — the Lord.

(Priest) Lift up your hearts.

(Priest) Let us give — thanks un - to — our Lord God.

(Choir) It is meet — and right so — to do. —

Sanctus and Benedictus

(M.M. ♩ = 116)

Ho - - - ly, Ho - ly, Ho - - - ly,

5

f *mf* *f*

Lord _____ God _____ of hosts, Heav-en and

f *mf*

Ped.

earth are full _____ of thy glo - ry; Glo - ry be to _____

f *ff*

thee, O _____ Lord _____ Most High. A - - -

mf *mf* *rit. poco*

men. _____ Bless - - ed is _____ he that com - eth

p (Cantor)

in the Name of the Lord. ✠ Ho -

(Choir) *p* *cresc.* *accel.*

san - na in the High - est.

f a tempo *p rit. molto* *pp*

(Preferably unaccompanied)

Conclusion of the Prayer of Consecration

A - men. —

(Priest) O Fa - ther Al - might - y, world with - out end. (Choir) *pp*

Agnus Dei

(M.M. ♩ = 120)

O Lamb of God, ✠ that tak - est a - way the

5 (Cantor) *p* (Choir)

sins of the world; Have mer - cy up - on us.

O Lamb of God, † that tak - est a - way the sins of

(Cantor) *p* (Choir)

the world; Have mer - cy up - on us:

O Lamb of God, † that tak - est a - way the sins.

(Cantor) *p* (Choir)

of the world; Grant us thy peace.

rit. *p.*

Pater Noster

(M.M. ♩ = 132) † who art in heav - en, Hal - low - ed be

(Priest) *mf* Our Fa - ther, (Choir)

thy Name. Thy king - dom come. Thy will be done on

earth, As it is in heav - en. Give us this day our

Musical notation for the first system, including treble and bass staves with notes and rests.

dai - ly bread, And for - give us our tres - pass - es, as

Musical notation for the second system, including treble and bass staves with notes and rests.

we for - give those who tres - pass a - gainst us.

Musical notation for the third system, including treble and bass staves with notes and rests.

And lead us not in - to temp - ta - tion; But de - liv - er us from

Musical notation for the fourth system, including treble and bass staves with notes and rests.

p
The bass very light

e - vil: For thine is the king - dom, and the pow - er,

Musical notation for the fifth system, including treble and bass staves with notes and rests.

and the glo - ry, for - ev - er and ev - er. A - men.

Musical notation for the sixth system, including treble and bass staves with notes and rests.

f *dim.* *rit.* *p*

Gloria in Excelsis

(M.M. ♩ = 152)

✦ And on earth peace,

8

(Priest)
Glo - ry be to God on high,

(Choir) *p*

good will to-wards men. — We praise thee, We bless thee,

We wor-ship thee, We glo-ri-fy thee, We give thanks to thee

p *mf* *cresc.*

for thy great glo - ry, O Lord God — heav-en - ly King, —

f *f*

God the Fa - ther Al - might - y. O Lord, the on - ly - be -

rit. *ff* *a tempo* *p*

16' to Ped. Man.

got-ten Son, Je - sus Christ; O Lord God, Lamb of God, Son of the Fa-ther,

rit poco *pp* *mp* *allegro*

That tak - est a - way the sins of the world, have mer - cy

up - on us. Thou that tak - est a - way the sins of the world,

p

have mer - cy up - on us. Thou that tak - est a - way the

p

sins of the world, re - ceive our pray - er. Thou that

mf *mf*

sit - test at the right hand of God the Fa - ther, have mer - cy up - on us.

cresc. *rit. poco* *f* *allegro* *rit.* *p*

For thou_ on - ly art ho - ly; Thou on - ly art the Lord;

a tempo

Thou on - ly, O Christ, with the Ho - ly Ghost,

Art most high in the glo - - ry of God the Fa - - ther.

Full

A - - - - - men.

a tempo

(Preferably unaccompanied)

After the Post-Communion Collects

A - men.

After the Blessing

A - - - - - men.

mf *f* *f* *rit. molto* *ff*

rit. molto

Octave coupler
16' coupled to Great

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Plainchant Publications

edited by

The Reverend C. W. Douglas, Mus. Bac.

Canon of Fond du lac

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